

Quick Fix

The Monthly Journal of
Punk And Hardcore
Internet Culture

April 2007

Interviews with: Donna Damage/No Thanks Jeff/JustDamnedPunk Radio
Ray Jones/Out Of Step Photo Book & Go! Tour Diary

Columns/Photography/Reviews/Radio/Flyer Art and More!



Hey everybody, welcome to the fourth issue of Quick Fix Fanzine. This one was a nailbiter. I was waiting on so much from people this time out. I really do have a deadline and it's much easier if the writing is in my hands early!

I don't have a column this time out so will gab a little here. First off, thanks to all who are printing the 'zine and giving them out at shows. It goes to show that some of you people out there "get it". Second, this issue is bit smaller than the last few. Like I said in the beginning, Quick Fix will be as big or small as the contributions are available. Still I think this one is pretty solid.

I advise all to go and check out a band called Hour of the Wolf. They came through here in Atlanta and really impressed. There are bands that you go see because you like them and then there are bands like Hour of the Wolf that make you a fan. It was a great experience. At the same show was Ensign, who I knew from my past NJ life. it was nice to see Tim and Nate again, esp. playing.

As a bonus, most of you will be getting the latest issue of the great Canadian fanzine, Equalizing Distort added to the end of Quick Fix on the PDF. I highly advise you check it out...past and future issues are available on the Hardware Media site (now if i can only remember to update it!)

We are looking for: Artists, column/blog writers, scene reports, political writings, tour diaries, record reviewers, photographers and interviewers. I would love to met people who are better at graphic design than me to layout some pages. Remember. this is "your" 'zine too. Everything submitted is taken under consideration.

Take care, Dave K./Hardware Media And Radio

Cover design by Dave K.

**Fanzine concept, design,
editing, layouts, coordinating
bad editing, misspellings, etc,
etc...by Dave K.**

...make an effort...

show your hardware! -septic death

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Send all e-mails, correspondence, etc.. to either:

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please note: if you are reading this pdf and are connected to the internet, you can click on any of the links within and you'll be taken to the site!



LUKE WOLAGIEWICZ



death to traitors!

1. I returned from my two-month stint in Iraq more than a week ago and I'm still wrapping my head around it. I came back exhausted, mentally and physically. All in all it was a bizarre experience. I've worked and lived in the Middle East before, so I wasn't really "surprised" by anything, but it was my first time in Iraq and pretty much the only way for Western journalists to cover events in the country today is to sign up and get a slot at the media embed program. Which means you go in with the American military, which comes with its set of pros and cons, as you might imagine. If you don't go in with the military, then you're most likely to end up on Al-Jazeera starring in a gloomy episode of reality TV, right next to a group of masked men sporting very long and equally sharp swords. So the embed thing is good, because in some ways it offers you protection from kidnappings, but at the same time you're only bound to one side of the story and only exposed to things they want you to see. Not the best working conditions if you ask me. Having said that, the upside to it, is that it offers a chance for local journalists to be very much involved in getting the news out, because there's just no other way of doing it than through the locals. News companies will hire local photographers, local writers, fixers, drivers, etc. But at the very end of the day, you (Western journo) end up risking a great deal, because you're with the military guys (who are not very popular these days, to say the least), and they (Middle Eastern journo) risk being kidnapped and killed, because they work for or with the Westerners. Two of my friends (one writer and one photographer) have been kidnapped in Iraq, one of them was rescued by complete accident, after video tapes have already been made with him pleading for his life and all that. Not fun.

So for the most part I was with the military, spent one month in Al Anbar Province (Fallujah and Ramadi) and just over one month in Baghdad. I was embedded with Infantry, Light Infantry and Cavalry units. Apart from couple of days in transit etc, I was going out on missions and patrols every day, lived with the soldiers 24/7 and got to see a substantial amount of disturbing stuff in the process. There's basically two, not one, wars going on in the country right now. "Sectarian violence" might be the term you want to use if your world view is slightly obstructed by that big desk you're sitting behind in a government office in Washington, but let me assure you that, when you're out there on the ground, "Civil war" is way more appropriate and accurate in describing the everyday reality. So that's one war. Sunnis killing Shias, and Shias killing Sunnis. I was working with Iraqi Army and Police quite extensively too, and I can say I've seen it up close and personal. And then there's War on Terror on top of that, so that's the "Coalition forces" fighting insurgency, or perhaps the other way around. Your average Iraqi is caught between all that, and from what I've seen these people don't necessarily support this or that faction, but they are left with little choice when someone knocks on their door in the middle of the night and points a weapon at their child.

Two months in Iraq felt like two years anywhere else. Time filled with surreal encounters and conversations, moments of insane adrenaline rush and hours of despair. Work was going really well though, so I managed to plough through it and I am very, very happy to be back home with my girl and friends. I met a gazillion of people in the process, most of them soldiers of course. It was interesting to hang around with the military types, not only they never had a problem with me being around and were quite keen on having me come along after we broke ice, but it was actually cool talking to them and probing them for what they felt about the war or how they got to join the military and stuff like that. With me being a photographer, as opposed to a writer, everything was "off the record" and we had some good conversations there. I met all types of people from all over US. Lots of picture book example rednecks, lots of kids who signed up to pay for collage (which I must say I found really strange after thinking about it), career military guys and chicks, active soldiers and reserve, and so and on. Among all of them came a handful of individuals I could see myself being friends with in civilian life. Anyway, what I want to say is that they all get a rough deal as far as I can tell. First of all, they are surrounded by unbelievable amounts of propaganda. Seriously, I remember my early years growing up in a Communist regime (Poland), so this isn't really all that different. Crazy stuff, especially in the military media, and the way everything is a bloody spin. Some soldiers don't buy it, but most of them are not immune and it takes its toll. Also, the military presents itself as a supportive work environment (As in-hey, there's always gonna be wars, right? Come work/kill for us! And-we take good care of our own), but the reality is not that great, because people are just being tricked into doing stuff. You get paid more if you're married, for example, or when you have kids. That's great, ok, but when your average grunt is 19, it doesn't quite translate that well into everyday reality. As a result, I met some pretty depressed people there, you know kids on suicide watch, kids who were not allowed to carry weapons or be alone, because they got their heads messed up this way or the other. It makes one wonder, what happens to these people when they leave the military?

2. Being vegan "in the army" was fairly easy. I must say I was worried about this, especially after my friend McKaig scared me a little bit by saying it's not gonna be possible. Rule of thumb: the bigger the installation, the easier it is to eat vegan. On average, during a 12 months tour in Iraq, US soldiers gain 20 pounds of weight. How come? They eat well. Big military bases have pretty spectacular dining facilities with a wide range of food choices. All-American cuisine is the name of the game, but somehow two hamburgers and an egg roll wasn't my idea of perfect lunch meal, so I ended up going for veggie stir fries, salads, plenty of fruit and stuff like that. One base even had a vegetarian food stand and soy milk, so I felt almost like they were expecting me.

Article originally appeared on <http://throwingstardna.livejournal.com>

Things got a little bit tricky when I was staying at smaller Forward Operating Bases and kind of challenging during my days at even smaller Combat Outposts—I never went hungry for more than a day or two, but I don't recommend a diet consisting of strawberry jam, bread and water for prolonged frontline operations in war zones, as you'll need some more calories to sustain the effort of wearing body armor and running around trying not to get blown or sniped all day.

Throughout my stay with the military I never met another veggie or vegan, but I was trying hard to promote healthy and compassionate diet day in and day out, so who knows, perhaps next time US invades a country, it will be all about "curry falafel and barbecue tofu".

I spent my last week in Baghdad away from the army, working out of the Green Zone and staying at the bureau of America's second largest weekly news magazine, which came with its fair share of considerable benefits. One of them being—a private chef! This is when I got to try some quality vegan food from Iraq and had fried eggplant, salads, and buckets of awesome humus (the real deal Mid-Eazy creamy kind, not the stuff we get here in supermarkets) every day.

3. Last but not least I want to write about something I realized during my last day in Iraq. As you probably know, there's now more government contractors in Iraq than the US troops. And this isn't only private military companies (or mercenaries), but a whole crowd of other outlets "running the war," providing many support roles as well as reconstruction companies etc. I've seen several of these companies around, and it's no secret that BIG money is being made by companies like KBR and Halliburton. I mean, even some dude delivering concrete blast walls to the country is a multi millionaire, so you get the picture.

On my way out, I was waiting for a flight to the airport (Blackhawks are pretty fun to fly, but perhaps not so much when 4 get shot down in 3 weeks time) and ended up talking to a construction worker who was also in transit. I might have seen him before, actually, when I was in Muhmoudiya, where I've seen his company building some infrastructure at a Joint Security Station for Iraqi and US Army. Now, with security contractors, a lot of them are from US or UK, but maintenance, construction, reconstruction stuff is often done by companies employing folks from India, West Asia, and so forth. Nothing wrong with that, this is where they get cheap labor from and it's not that surprising.

What is surprising, however, is what this guy told me. He was from the Philippines and opened up when I told him I'd been to the his home country couple of years ago. He was smuggled half-legally from Dubai to Baghdad. They lived in extremely poor conditions, with no force protection (tents and stuff like that, not too safe when you got incoming mortars every second night), with no medical attention, they haven't been paid in two or three months and upon complaining they were told they can leave if they're not pleased. As we waited in the empty hall, talked about how it sucked to be in that position and I told him to definitely get journalists from Philippines interested in the whole thing, a group of about 30 Sri Lankan dudes walked in. Nights are cold in Iraq in the winter time, these guys had nothing to protect them from cold apart from couple of old blankets, but to get on any sort of air transport in Iraq you need body armor and they had the crappiest thing I've ever seen. My Filipino friend told me he met them couple of hours ago and they told him a story that was very much like his. Abuse, bad treatment, no services, cutting corners on everything—so it struck me that this is by no means an isolated incident.

It's one thing to exploit people in the developed countries. I mean, folks will come here in order to better their life whatever way they can, and I understand how some greedy people learn to take advantage of that. But to send them to a fucking warzone, not provide them with bare essentials and rip them off just like that, in order to make some more money on contracts with already enormous profit margins, you have to be a complete douche bag.



Thank you Myspace.

The Internet has spread the hardcore and punk scene to anyone with access to a computer. Myspace has made finding the music instant and gratifying. I have discovered countless bands through Myspace. It is far different from the days when I was growing up. During the 80's and early 90's you found bands either through word of mouth, zines or shows. It seems like everyone these days is part of the underground. Having 100's of bands at my fingertips is awesome.

I found some great bands in the past few weeks from all over the world including Russia, Hungary, California and New York City. It seems to me that living in places like Russia and Hungary would be very hardcore everyday. Bands from places other than the US fascinate me. I love feeling the energy of Eastern Europe in bands, so due to that fact the list begins with the band from Russia.

What We Feel (www.myspace.com/wwfhc) is a 6 piece hardcore/punk/death metal band from the Russian Federation. Their song Good Night White Pride has already become an anthem throughout Eastern Europe. The music is fast and melodic with classic breakdowns but they are singing in Russian and it sounds fucking awesome. I love the song Our Friends that is up on the Myspace music player and is from the band's first LP called *Last War*. To quote the bands Myspace- "Our music is an explosive mix of melodic punk/hc, with NYHC influences and social/political lyrics, hardcore scene message. We always support and take a part in an active antifacist, antistate, alf, food not bombs movements and actions. We are friendly to all sXe, vegetarian, vegans. But we are not sXe band (most of us are not)."

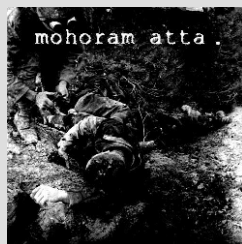
I am not sure if the album is available in the United States. I have yet to send them a message asking them. But I do know that it is available in Russia and Europe. I cannot wait to get my hands on it. This band is really good.

Step on It (www.myspace.com/steponitallschool) is a 4 piece Hardcore/punk/Thrash band from Hungary. They have a number of influences ranging from NYHC and From Ashes Rise to SOD and Napalm Death. They are hard, fast and the songs are pretty short. The band has released a number of splits and has an LP out on Moshpit Tragedy Records called *All School Monster*.

The best song up on the player is the one called I Got Tired, which is from a split CD on EBM Records with the band Jack. They tour all over Europe and the UK but unfortunately do not have any plans to tour the United States. The record is available to order from Canada from Moshpit Tragedy Records.

Reason Enough (www.myspace.com/reasonenough) is the NYHC band of the bunch and is my favorite of them all. They have all the passion of the city in their strong lyrics. This band sounds like a NYHC band should sound like. The five guys that make up the band have NYHC in their veins. My introduction to the band was a video to their song called Tribute. It started circling Myspace when the director and the band posted it and it got reposted all over the place. I found it from a band from Italy called No Fear. The song is about friends that have gone away and tells their story with heart. The video is really good and it definitely made me like the band more than if I had just heard the song. Seeing is believing so they say.

Sadly the band has yet to release anything but a demo EP and a couple of songs on Comps. But all of those songs are great and with the strength of the video and song Tribute, the band is destined for greatness. Somebody sign them please!



The last band of the list is called Mohoram Atta (www.myspace.com/mohoramatta) who is a hardcore/punk/grindcore band from Santa Cruz, California. These guys sound like His Hero is Gone and are DIY. They are currently playing house shows across the Pacific Northwest. I can see these guys releasing some good in vinyl in the future. If they come to your city be sure to check them out.

Before I end my column, I wanted to talk about some labels I found on myspace in the past few weeks, Moshpit Tragedy Records and Final Attempt Records.

Moshpit Tragedy Records (www.myspace.com/mptrecords) has put out a series of DIY CD's that don't come in the standard plastic packaging but just a clear sleeve. I like stuff put out that way. It is less waste that one day I will leave behind and plus it takes up less space than the standard CD release. Some of the bands released in this format are Clusterfuxx, Step on It and the Paranoid. The label has one full sized case release that has just recently hit the streets from Extinction of Mankind called Ale to England. The CD includes songs recorded during the Apocalyptic Crust sessions. The label has also distributed a limited edition shirt for that band Fuck the Facts.

Final Attempt Records (www.myspace.com/finalattemptrecords) is a label out of New Jersey that distributes all kinds of good punk including all three Behind Enemy Lines LP's. The prices are amazing and include shipping. Most LP's are 9 dollars (did I say including shipping!!). Some of the stuff the label has released includes a 7" EP from a Japanese d-beat influenced band featuring members of Dissytema called Nightfall and an upcoming LP from Man the Conveyors. The distribution list is filled with good hard to find hardcore/punk. I highly recommend them.

You can also check out my myspace page at www.myspace.com/kimpunkrock and send me a message with some feedback or random muses. Look for the new Rivalry Records release from the Punk band Red Handed. You can buy it on iTunes and 7" vinyl. If you are coming to Seattle and want me to take pictures of your band, email me at kimpunkrock@yahoo.com. Thanks for reading.

This is pretty good I guess. A few songs drift into "too much rock" for me however. I don't see myself wanting to listen to this record that much.

Ludicra Fex Urbis Lex Orbis CD Alternative Tentacles Records

I know very little about black metal, so I am not sure how to review this. Ludicra are on Alternative Tentacles (?!?) and remind me a lot of Cradle Of Filth, I guess. Like I said, I know very little about this stuff. I read online that a lot of this band's lyrics are inspired by Les Miserables. That is pretty cool I guess. Check with Chris Alpino before buying.

The Good Book Demo 2006

This band has apparently already broken up, but this demo fucking rages hard. The Jersey Shore pedigree here is impressive: members have spent time in bands as varied as Ensign, Full Speed Ahead, Human Remains, S.O.V., and Tear It Up. In fact 3/5 of Full Speed Ahead were in this band. The five songs on this CD sound a lot like a median between Tear It Up (where vocalist Dave Ackerman spent time in before this band) and Full Speed Ahead. Fast, right to the point, hardcore in the vein of Bl'ast!, Black Flag and other early eighties classics. Back in the days of Full Speed Ahead a song with a mosh part as hard as the one in No Encore would have had kids from the shore killing each other.

Scapegoat S/T Painkiller Records

When I first got this record a friend sent me a zip file of mp3s so I could listen to it in the car. While walking across campus down at Stockton one day after meeting with a former professor about graduate school stuff I toggled through my player and queued up Mind Eraser, Rupture, Crossed Out, and this new Scapegoat record. I didn't really think about it; I just got in my truck and bolted back onto the parkway. On my way back into Manahawkin I looked down at my player because I thought the Crossed Out record was going on for a long time. Turned out the Scapegoat record had been playing for the past five minutes. Scapegoat play really authentic, obviously, sounding hardcore in the vein of Crossed Out, Rupture, DropDead, etc. How good is Painkiller Records? They just keep turning out more and more excellent records. Word on the street is a Dry Rot seven inch is next.

Please send stuff for review to the address at the end of this column. I am happy to review vinyl, CD, DVD, or book/fanzine as long as your band or label is not associated with the RIAA. Please send the "final product"-I will not review advanced versions or promotional material with DRM on it. I have little interest in promo sheets and reserve the right to ridicule them.

Check Out

There is only a Spanish translation, as far as I know, so far, but if you like Harry Potter you need to check out The Decline Of The High Elves, a series of Harry Potter fanfics that being published by Random House. How cool is that? It is nice to see good fan fiction taken so seriously. I hope there will be a English translation soon.

One of the great things about the web right now is the ability to watch streaming episodes on network websites. I have classes at night during the week so I miss most of the shows I watch. This morning, on their respective networks websites, I was able to catch up on the latest episodes of Bones, Friday Night Lights (the BEST show on television), and CSI. Sure, some of them are ad based, but if you miss an episode having to sit through a thirty second ad for car insurance sure beats waiting for a torrent to download or the show to air again.

If any of you are in the Maryland area, I will be down that way in early May for the Electronic Literature Organization symposium at the University of Maryland. I will most likely be in town for only a day or two, but if anyone else is going please get in touch.

Speaking of electronic literature, next month I should have a big announcement about a hypertext project I am working on. Stay tuned.

Finally, Top 10 For April

1. Miles Davis-On The Corner
2. The Avengers-We Are The One
3. Cleanse The Bacteria Compilation + Bonuses
4. John Coltrane-Ole
5. Sleater Kinney-Call The Doctor
6. Youth Of Today-We're Not In This Alone
7. The Mahavishnu Orchestra-Birds Of Fire
8. Tragedy-Vengeance + 3
9. Mountain-Climbing!
10. Curtis Mayfield-Superfly Soundtrack

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I am sorry I missed last month's column. Graduate school is keeping me really busy...who would've thought! My time is broken down into the hour at this point. I have a desktop widget that loads my Sunbird calendar so I can keep track of what I need to accomplish each day. I love playing with widgets; I have a bunch on my desktop. Right now this is the best way for me to keep my life in order. Technology has greatly assisted me. I have a very short attention span and can be quite unorganized at times; Sunbird and desktop widgets help counteract it. Maybe sometime soon I'll write a full column about that.

This month's column is a bit brief also. I am really busy these days between school, research, paper proposals, and planning for conferences. I think what I might do in the future is just plan a day to belt out the entire column at once. That might be easier for me to do.

Reviews

Lion Of Judah Universal Peace CD Youngblood Records

I have had mixed feelings about all of Lion Of Judah's previous records. I enjoyed their performance in a live setting, but on record they just haven't really been able to move me. A lot of people say LOJ sound like Burn, but I don't hear it at all. I do hear a variety of influences: Early Fugazi, I Against I era Bad Brains, and honestly I keep thinking of the band Heroin while listening to this.



an interview with jeff of...



justdamnedpunk
by dave k.

After a dry spell of a few months, I found a newer show called Just Damned Punk. Run out of Australia, Jeff plays a show akin to Radio Schizo, lots of punk, hardcore and post punk with a darker edge. Already on show 23, so check this one out... -Dave K.

How, why and when did this show start?

I started the show properly about 6 months ago. I tried various styles and formats but eventually settled on a show 40-50 mins long with no talking. Less talking more noises!! As for why, well, there has to be room for one more show on the net!! I wanted to put together a show that reflects what I enjoy in music. A short sharp jab of punk, hardcore and anything else that falls into the mix. The name comes from a friend of mine who said I should start up a political party called The Jeff Dogma Party. Hence JDP.

Have you been involved in anything else punk/hardcore related (bands/fanzines/show promotion)?

I was in a band 10 years ago with my best friend in Auckland, New Zealand called Deadhippie. We did a couple of tours of the North Island and recorded 2 tracks that never got released. It was the most fun I have ever had!! Other than that I have only been bouncing around in the crowd.

Why a punk and hardcore music radio show?

Punk has been a part of my life since I was 12-13 years old (Im now 39) so I have built up a pretty good database of music in my head and I now want to put out a show that reflects that. Its not only Punk & Hardcore, I'll play anything, well maybe not country (except Mr Cash) or emo!!!

How do you decide what to play?

It depends on what I'm listening to during the week, some weeks it's more hardcore than others. If I get stuck I shut my eyes and grab something off the shelf!! I try to play a couple of New Zealand and/or Australian tracks each show and also I'll try to put something different in the mix. Maybe a bit of Metal, Jazz, Blues, anything that I like and hope my listeners would enjoy as well.

What kind of set up for broadcasting do you have at your disposal?

I have a Technics 1200 turntable, Cd player and tape deck running into an amp then into my comp. I record into Adobe Audition and mix it all together in Acid Pro 5. There are so many ways to record shows as I've found out but this seems to work well for me.

What media do you prefer on your show (vinyl, CD, mp3, etc)?

I'll use anything!! All of the above including cassettes I recorded 25 years ago that still haven't died.

We all know that the 1980's was the best time for punk and hardcore in general. Now that we are more than halfway in the 00's, what time period do you think is better: the 1990's or the 00's?

I wouldn't say the 80's was the best time, 1975-1979 was the birth of the movement that became punk and would have been such an exciting time!! (for me anyway). Hardcore in the 80's, but not punk. Imagine watching the Sex Pistols on TV in those days. People threw up on themselves after watching Steve Jones & John Lydon say fuck on live telly!! In the 1990's music was a bit more political than it is today. It's become so much more of a business where people will do anything to protect their cultivated punk image. But some of the music being produced today just kicks!! It's become a lot easier for bands to put stuff out and easier for punters to pick it up. So in answer to your question I'd have to pick the 00's for sheer weight of music now being produced.

Are there any good bands to look out for in your area?

There are so many cool bands playing here in Melbourne and Australia. Bands like Mindsnare, In Name And Blood (Rip), Pisschrist, ABC Weapons, Pro Team to name far too few!!

What kind of reaction are you getting from broadcasting on-line? Any weird requests?

No requests, I've had pretty good reviews and reactions from people so far. Not a lot but its early days.

Where do you think the future of internet radio and podcasting is heading?

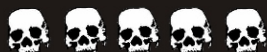
I really don't know. Hopefully it can stay as easy to produce and as accessible as it is now.

What are your favorite internet radio shows/podcasts that you listen to regularly?

I've listened to Al Quints show Sonic Overload for a few years now, I also enjoy Radio Schizo, MRR Radio, Noisewar Radio from Brisbane Australia. Aversion Online, 7 inch punk and the Henry Rollins archive site (www.rollins-archive.com). There is a lot to listen to and read out there, those are just a few I've been getting into.

Any advice for the up and coming internet radio DJ?

There is always someone who will listen to you so get to it!!



<http://www.justdamnedpunk.blogspot.com>



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GO!



And now here we are, about a month after the GO! Bay Area mini tour. It's taken me this long to get back to my every day existence and look back on it. What a wonderful, meaningful time that will stay with us forever. In 4 days we did 5 shows, met lots of really, really cool people, played with some awesome bands, recorded our side of the split EP we're doing with I Object (which came out great, and we're all really happy with) and some of us did some sight seeing as well. Up front let me thank Bill for helping to schlep equipment around and taking groovy photos, Craig and The Love Songs for letting us borrow their equipment to rehearse, play and record, all the bands who played with us and loaned us equipment, everyone who set up all the shows and everyone came out to see us and said hi (or not).

It was a really intense time. At times it seemed like too much, like every second was filled with the band, and with 3 people flying in having a little down time isn't such a bad thing. So we tried to get some of that when we could...



aaron/guitar



mike/vox



steve/bass



jim/drums

GO! GO! GO! GO! GO! GO! GO! GO! GO! GO! GO! GO! GO! GO! GO! GO! GO!

Thursday, Jan 25th we met up, borrowed equipment from The Love Songs and made our way over to the rehearsal studio, Sound Wave in Oakland (which was a great spot). Got through our set and started writing new songs and going over possible pieces and seeing how they would fit together and all that. Truthfully, it was probably the most organic writing we've ever done, with people just throwing things in and songs coming together and me finding the right lyrics and it all just coming together.

Made our way up to The Eagle to play with the Gay Deceivers (a 2 piece from Oregon), Voetsek and Capitalist Casualties. Unfortunately The Love Songs had to cancel, since their drummer was in the hospital. We for some reason played last, which was kinda dumb (note to self: never play over a popular band like Capitalist Casualties). Craig was there and my friend Matt, plus Steve's brother, Doug, Martin from Limp Wrist, and my friend Sean, but we played so fucking late he didn't even get to see us. Fun show all the bands neat in their own way. We were pretty good but maybe not so tight yet. I kept getting lots of feedback on the mic. Thanks to all the bands who helped us out by taking a little less in terms of take home cash so that we could help cover plane fares a little more.

Friday we kinda sorta made our way over to House of Faith recording studio in Oakland and hooked up with Bart there. Very laid back dude are all recording engineers like that? They set up while Bill and I went to go buy a 1" tape this is analog recording, not digital. Wow! Didn't know anyone still did that. Cool. We went song by song, rehearsing, writing and recording as we went. Once again, all of us had input, and the end result was something that we can really stand behind. Actually mixed, too we were there a total of about 9 hours (although I later went back and remixed it in late Feb). And then somehow we headed up to SF again to play at The Hemlock. Young Offenders played first odd, since they were the big draw for the show, and were incredible. Hard to describe, but definitely worth seeing. Turns out the bass player booked GO! in Belfast, Ireland in 1991. So they played, then Never Healed to about half the crowd, then us to a little less than half that crowd. Ouch. Note to self again let's play before the headliners, ok????? Exhausted, we did a short set, but still fun. Steve's brother was there again, as was my partner Ken. Drink tickets got him some top notch tequila so he was pretty durned happy. Anyhow it was raining heavily and like 1:30 in the morning by the time we left. Thanks to Never Healed for letting us borrow equipment.



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Saturday slept in, and then we had the house show put on by this guy Will at this punk house in Oakland in the afternoon. Once I got there and saw it... it was just too awesome. Didn't have much room for us to play in Aaron had to be careful not to move too much or he would've been impaled by one of the drum stands and I was literally bouncing off the walls but it was fantastic and just punk as all get out (whatever that means). Fun crowd, and thanks to Modern Eyes for letting us borrow their equipment. Unfortunately Burial Year broke up between the printing of the flyers and the show, so that was kind of a bummer. But a third band played and it was all good.

And then Saturday night we played Gilman Street in Berkeley, and we kinda stood out like a sore thumb cos it really wasn't our crowd and we were completely unlike the other bands but they all rocked and were nice people (especially Butch from 30 Foot Fall we had some good conversation) and Tulsa loaned up their equipment, which was just awesome. Plus some guys drove 3 hours from Fresno to see us, which, y'know, is pretty cool. Kinda reminds me of the European tour we only did like 3 weeks or so (which was kinda short) and ended up doing only one show in France (Paris, natch an amazing show) and these 2 guys had driven 8 hours to see us. I mean what can you say in that instance, y'know? I don't think I would drive that far to see us! But this was a fun show and I think we were playing pretty tight by that point. At every show we kinda went over our set list as we were playing skipping songs, moving songs around. And of course we jumped (see below). Sam Evac was there who I hadn't seen in like a million years and quick shout out to this guy The Fats (who I was kidding really wasn't that fat), that older gay guy I chatted with and all the other sweet friendly people at Gilman. Extra special thanks to The Fleshies and Tulsa who offered of their own accord to take less \$\$\$ so that we could get paid more, even though we really weren't the draw band of the evening by any stretch of the imagination. And to The Abi Yo Yos, who also rocked out. And all the dedicated volunteers at 924 Gilman Street who make it all happen every week. Last time we played there was in 1990! Truthfully we were lucky to even get on this bill at all and thanks to Joel for adding us to his Punk Rock Birthday Party! PS Fresno guys please send me a copy of the video! I'd love to put some on YouTube for people to check out. And it'd be the only video we have from the tour.

Got a little bit of sleep but not too much and then Sunday headed down to Santa Cruz to the campus there to play at the Soundbox, which is under The Hungry Slug Cafe. Nice turn out and like a million bands Hostile Takeover, Never Healed again (thanks again for letting us use your equipment), Acts of Sedition (featuring Will who booked the Oakland show), Spell It Out and this band from Salinas who were added last minute and I don't remember their name. Spell It Out were fucking awesome. The bassist was just over the top insane, and really all the bands were great and it was a fantastic day. Picked up the Acts of Sedition 7"EP and Never Healed 12" and both are intense and great. Acts of Sedition record is on super funky and way cool split vinyl. Have no idea how the pressing plant did that. Our set was a lot of fun and people at least seemed kinda into it (hard to tell nowadays), and Aaron topped it off by breaking his guitar in half. Or really it broke of it's own accord. Reminds of the European Tour at the last show Aaron set his guitar on fire. Anyhow it was great having a chance to wear my Cookie Monster t shirt and meet cool local people and Ken and my former supervisor, Nancy, were there.

And then we went our separate ways and not sure when we'll get together again but fuck, what a time one that we'll all remember and I hope everyone who showed up will also. (My knees will remember it, too no more jumping for me for a long time!)

<http://www.myspace.com/gonyhc>
<http://www.designbymike.com/go>

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interview with Donna Damage of

NO THANKS

by Dan S. of Mad at the World

No Thanks were one of those bands come to mind as one of those late, great NYHC bands who could have released a great LP had they had an occasion to. Their most well-known vinyl appearance on Big City's first 7" compilation. In spite of the frustratingly shoddy recordings on most of those Big City comps, No Thanks is arguably the stand out of that record (even though the No Control and Ultraviolence songs are pretty sick as well, they suffer from some shitty mastering) as their energy is barely containable. They stand in contradiction to the stereotype of NYHC as lunk-headed, right wing goons as they have more in common with the politically-minded punks of their day. Their sole 7", "Are You Ready to Die" is some prime NYC hardcore, 1983 style. Musically, they sometimes remind me Cali-punks Mood of Defiance, but with an out-of-control edge and grittiness that is the undeniable hallmark of New York, and puts them in a category with the likes of Urban Waste or Heartattack. In addition, No Thanks members are lifetime musicians, with members going on to such noteables as Virus and Missing Foundation, and even the early 90's hardcore/ noise band Gin Mill as well as the countless bands detailed below. Thankfully, No Thanks' Donna Damage has an archive of the No Thanks material and is in the process of making it available herself via Mr. Modorreefer Records. She's still active in the music scene and is proactive in maintaining No Thanks' legacy. She was kind enough to do this interview with us on March 9, 2007. -Dan S.

MATW: Could you give us the story of how No Thanks got together?

Donna: In Spring of 1982, I answered an ad in the Village Voice; a band called NO THANKS were looking for a singer. Rob of NO THANKS gave me a chance to try out. I nailed the audition. Rob, Jimi and Seth asked me that night to be their singer. I was looking for a band for awhile. I wanted to be a front person in a band of boys. The all girl thing didn't work for me, being a tomboy, I didn't relate to well with girls. I was delighted to front NO THANKS. It was exactly what I was looking for.

MATW: Since there wasn't internet or widespread media coverage of this music back then, people's stories of how they found each other and found their way to hardcore/ punk is always interesting.

Donna: People found each other through Village Voice ads, The Montclairion, a NJ rag (free classified) also was a source. I met mostly all my friends at shows or hanging out on Ave A. Ave A. was the hardcore punk open air free for all. Back then we all hung out on the street if there wasn't a show somewhere. You could drink beer, smoke pot or do anything you'd like on the LES, the cops didn't care. I guess they figured if you had the balls to roam around in alphabet land, you were on your own. The LES was a place where the laws of karma really worked. A person could get what's coming easily, on those mean streets of the past.

MATW: How did you wind up becoming involved?

Donna :I was into punk since the late 70's and came into the city for shows at Max's and the old Peppermint Lounge. I would wander around the village. If I saw a flyer that looked interesting I would go check out the band. I would go see the Bush Tetras, James White and the Blacks, Teenage Jesus at venues around the LES. One night I stumbled upon an Undead show at a old theatre somewhere around 3rd street...I can't remember the name. I met so many people that night. After that I went to all of the hardcore shows.

MATW: It seems like if you were a "big" band like the Dead Kennedys or Black Flag you could have had intentions of becoming a career musician and "making it" somehow in music. It doesn't seem like most NY bands around that time had those kind of intentions. What were your aspirations in No Thanks, and what did you hope the band would achieve? Did you think that 25 years later people would still be interested and listening?



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Donna: Not everyone was in the scene for the same reasons. No Thanks was about anarchy, political activism, protest and rebellion. We were pissed off at the world we got handed. Our motivation was to spread the word of revolution. I remember we opened for the Bad Brains at CBGB sometime in 83. CBS news crew showed up to get some footage of this punk thing and my band was on stage when they came in. We refused to let them film us. Jaime kicked at the cameras. There was a lot of spitting at the news crew. They gave up and retreated. Next the Bad Brains are on and they let CBS film them dog and pony show style. I lost alot of respect for them that day. We would perform behind defaced American Flags. This was the real deal for us. We lived in the L.E.S. Our parents were not supporting us. The last thing any of us wanted was to be rock stars. Hardcore was a rebellion of the dinosaur rock star generation. There were several sub-sections in the early nyhc scene. When I retired from NO THANKS in 1985, I thought hardcore was dead and moved on. If we only knew that our music would affect the children of the me generation...(the offspring of the zombies I went to high school with) maybe we would have stuck around longer and recorded more songs. It's funny how life is. I have learned that artistic work is never a waste of time. It will always surface again somewhere else. I think kids now are looking for the truth and the truth does set us free.

MATW: You've been outspoken against "the skinhead infiltration" of the New York hardcore scene; what was that like and how did it change the atmosphere of NYHC? Since a number of the same folks who were around before that were the people that became the prominent skinheads, what changed in the scene or in people's attitudes that caused this to happen?

Donna: We were all punks in the beginning, we had a nice little scene and everyone got along. We'd hang out at A7, smoking ganja and listening to reggae, when bands weren't playing. My sister made love beads and passed them out. I don't remember exactly when the tide turned and NO THANKS got the Peace Punk label. The thing was that everyone in bands still got along it was the kids coming in to the scene from the burbs who adopted this skinhead thing that did the damage and started the violence. I was in a band, so I was not a real target for people trying to fuck with me. There was a comradery among those of us in bands.

MATW: Another thing I've heard you sound off about was the portrayal of women's roles in the hardcore scene by the book American Hardcore. What specifically bothered you about it?

Donna: The misogynistic slant and god like atmosphere of a person (author) who was not there, and left out so many bands. I know a lot of folks from the old school also hate that book/film. The book was so inaccurate and did not capture the heart of the movement, or what we had in NYC before 1984. It was BULLSHIT...but history usually reflects the ruling classes story, and unfortunately the people who became the rulers of NYHC were only a few of the bands who started the scene on the LES, and unfortunately the diversity of bands from the early days decayed tremendously, so many of us fled when the violence became reminiscent of a mainstream sports event.

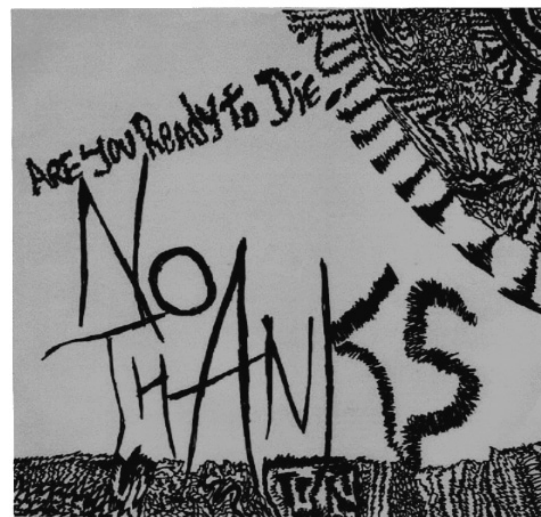
MATW: It seems like there were a good deal of NYHC bands with women members back then. One thinks of Killer Instinct, Scab, No Control, Rapid Deployment, AntiChrist Newsboys, etc etc. Yet most of the women on the scene from back then I've spoken to agree that they've had to work a lot harder as women to get recognition/ respect than they would have had to as men. How does that measure up to the claim that the hardcore scene was somehow misogynist or somehow more "masculine"? In that respect, how was the hardcore scene different than mainstream society?

Donna: Rapid Deployment Force did not have a woman in the band, but were totally cool anarchist dudes on the same page as No Thanks. Maffy from Rapid Deployment was one of the

first to OD and die. Scab was awesome, but an all girl band and was not around in the early scene...Killer Instinct had 2 women. XKI, 3 women and we played out with them all the time. I was a fem frontperson in a band of boys. The only other woman at the time with the same role was R.B. from Even Worse. People were more critical of that. I never wanted to be liked in the first place. I was not in a punk band for that. There was a message. How could the hc scene resemble mainstream society? Back then, punk rock was a place for artistic misfits who didn't fit in anywhere. There was nothing typical about it. Though I realize people were in it for different reasons. Hardcore was not PC, there was no such thing of that sort of FASCIST thought control back then. You had to think outside the box to even find your way to it. The misogyny came later with the violence. Hardcore Punk was a the place for the kids from my generation to go that accepted you for what you were. This is where the thinkers went. This is where the kids who shopped at thrift stores and put together their own style. Kids who read books. Kids who hated the government and Ronnie Reagan. HC was a rebellion. I stopped participating when kids got hurt for not being in uniform. I was done with it, the night I watched a tranny guy get his brains stomped out in Tompkins Square by some later to be rock star skins and their followers. That is why I call it an infiltration.

MATW: Aside from maybe Rat Cage or Big City, there weren't too many record labels in New York, which seemed to contribute to not as many NYHC records coming out compared to other scenes elsewhere, aside from when bands put out their own records. What was Deadspace Records, the label that released the No Thanks 7"? How were they involved with the band, and did they wind up doing right by you guys? How many were pressed and how were they distributed?

Donna: Deadspace were A7 collaborators who ripped off the band. They moved back to Europe after the record got pressed, gave us 50 copies and we never heard from them again. In addition to running off with our contacts since Cleo 7 started to manage us. They did us in, probably caused our break up. 1000 records were supposed to be pressed but other versions popped up here and there making the band realize that so many more were out there. I think at least 5000. Deadspace ripped us off but the result of that is the fan base we have now in 2007. 1000 records would have not produced this result 20 years later and because we were so robbed is the reason I created Mr Modoreefer Records to get out our recordings out there, so people interested in what we



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had to say can have access to our music. I have a hard time trusting an outside label with our catalog.

MATW: No Thanks members went on to a number of different bands. What post-No Thanks projects were you involved in?

Donna: Jimi went on to play in Virus. Seth formed the MONEY DOGS with Rob, the original No Thanks guitarist. Jaime went to Missing Foundation. I formed Bad Tuna Experience with Carolyn from XKI, we had Adam from Sacrilege on bass. I played drums, Carolyn sang, Carol Kendrerski on guitar. Bob from Dog was also one of our bass players. I left the band to live in SF for about 6 months and BTE continued in various forms. I also was involved with Missing Foundation for a gig in a lot on Ave C where we burnt an effigy of Ronald Reagan when Jimmy Carter was touring the area. His limo pulled over to watch us banging on metal. Pete screaming into a bullhorn. Ronnie on fire!!! LES punks were kind of incestuous when it came to people borrowing each other for projects. When I returned from California, Bob Dog and I started a project called the Mad Godz. I played drums in this project. R.B. Korbet(Even Worse) formed a punk metal band in 87 called Bubba Zanetti that I fronted. She played guitar and Andy Malm from the Reverb Motherfuckers played drums, Jaime from No Thanks on Bass. We had a great show terrorizing the TOMPKINS SQUARE ARTS FEST in 1988. From Bubba Zanetti, Jaime, Rob and I formed Navigator. This band recorded 3 demos, played gigs all over Manhattan and in 1992 was courted by Geffen Records. I flipped out and moved to California at that point, I still did not want to go pro in the music biz and hated all it stood for. By the time Navigator got to the level it was, I hated being in a working band. The other problem was everyone was fucked up on drugs. I was so tired of living in NYC and wanted to move to Cali for years and finally did.

MATW: No Thanks continued playing and recording well into 1985, and when I think about what the NYHC scene was like in 1985, it seems like a world of difference from 1982 when you started. Did that contribute to the band calling it quits? Since a lot of post-No Thanks projects were quite a different style of music, how did the change in the hardcore scene contribute (if it did) to you guys wanting to play different kinds of music?

Donna: The last phase of NO THANKS was just Jaime and I with some new members and we were playing what I would identify as post-punk. That line-up didn't last long but we produced a video which you can check out on You Tube and the No Thanks my space page. There is an unreleased demo from that period. The scene was a lot different in 1985. I personally was bored with the style we were playing and for me it is very natural to move on to another art form after several years.

MATW: You got into a lot of different kinds of music after your involvement in the NY music and NYHC scenes. Do you still keep up with any hardcore today? What made you want to check out the hardcore scene again in the past few years?

Donna: I have never checked out of my life to raise a family or become as conservative American. I have always been involved in some sort of expansive artistic pursuit. I never checked out of hc or any other music that I was a part of. I always had broad musical influences. I like it underground and radical. My collection expands from Jefferson Airplane, Slayer, Iron Maiden, Yes, King Crimson, Orbital, Mozart and GMS. My list continues the longer I live here on Earth. I still hang out. I go to PsyTrance raves and an occasional punk show. A tradition is Mozart in SF every New Years Eve. A favorite local bay area punk band I have seen many times around here is The Sick, totally awesome band. One of the best shows I have been to was Prodigy at the Warfield in SF. I love Voivod.

MATW: It seems like you guys are playing again with No Thanks? What are you plans with this? Will there be any new No Thanks recordings that will pop up? If so, how will they compare in style to your old stuff? Who is involved in NO THANKS 2007?

Donna: I am trying to put together the band for one memorial tour to honor Seth, our drummer, who passed away in 2004 and Jimi our guitarist who is missing as we speak. Keifer Modoreefer, a very talented soundman, has remastered all of our recordings and now has taken on Virus (Jimi's other band) in collaboration with James Kontra. Keifer will play drums. So its all a matter of finding a guitarist and bassist who can play NO THANKS. Who knows what form we will appear in. My recent collaboration with Kontra from Virus has us mulling over some plans to tour in a NO THANKS/VIRUS radical as fuck project with room for new material in the same vein as the original.

MATW: NYHC sometimes has a reputation as being a bit reactionary and right-wing, which might have something to do with the role of skinheads in NYHC. Yet, No Thanks almost comes across as having a lot in common with some of the British peace-punk bands (Crass, Conflict, etc). Would you disagree with this comparison?

Donna: No Thanks was totally influence by Crass, back in the day. Like I said before we stood for rebellion, protest and community. We had nothing in common with the skinhead bands except that we all started out as punks in the same scene.

MATW: What was it like for you guys to play in a scene that might have started leaning in that direction politically and what were the NY bands that you guys felt some sort of kinship with as far as your views went?

Donna: We had certain bands we played with all the time like the False Prophets, XKI, Rapid Deployment Force, Savage Circle, Drunk Driving(Missing Foundation), Heart Attack. I always loved Reagan Youth. We got to open for Husker Du, Dead Kennedys, Necros, Bad Brains The Replacements, Code of Honor and many others.

MATW: Has the political or social outlook changed for you or for No Thanks now after 20+ years? (I suppose we're in somewhat similar shit situations now... maybe even worse off now!)

Donna: We are fucked now. Our government is about to merge Mexico, US and Canada into one Union...the North American Union. Do you want to live in MEXICO, with no protections for the environment...no rights really unless you're a land baron....with the same standard of living...haha! The federal reserve has doubled the amount of cash out there since 9/11. Which created this last little economic boom. But that also means the dollar is worth half it was worth 6 years ago. We will be in a full out depression soon. Look up at the skies and note the large persistent contrails coming out of planes, carving cloud X's in the once blue sky. How have you been feeling? Not too good..maybe.. Our rights have been shattered by recent Patriot Act amendments. No one is safe anymore because we are all enemy combatants now. Has anyone read these bills? Things that make one an enemy combatant: protesting, squatting on public land, yelling at a government official. This means that Homeland Security can come and take you away without due process..shades of Stalin.... Yea!!! WAKE UP when you see the cameras...watching YOU!!!! We are about to attack Iran. That means a draft, yes kids, your asses will be over there fighting the nationalists for the NWO corporations. Do I see a nuke being set off.. do you know depleted uranium from the bombing in Iraq hung over North America for 5 months in 2003 ... we have been irradiated..... If you thought it was bad in the eighties, everything we said would happen has. It is all set in place. The detention camps are ready when the tornados blow down your anytown.

Look! This is so depressing. America is being taken down by the NEW WORLD ORDER. The recent elections were just a lollipop given to placate the masses while they set the other FASCIST agendas in place. THE DEMOCRATS are on the same team as the REPUBLICANS. This government is criminal. We live in a DICTATORSHIP..2 sham elections..anyway, do you think it would be any different with Kerry...hahaha..We are going to see some shit go down now.. BABY...run to Canada.. run to Europe...there is no where to run in a one world government.. Soon the internet will be restricted and this is our last freedom of speech. Please spread the word...please wake up your friends..Start with the fact that 9/11 was a planned attack on US citizens by their own country. Search YouTube videos on building 7... check that out... Check out Alex Jones..... power to the people. True Patriotism is DEFENDING THE US CONSTITUTION..... wake up people from all walks of life... even if you don't agree on other levels...lets start as CONSTITUTIONALISTS!!!!

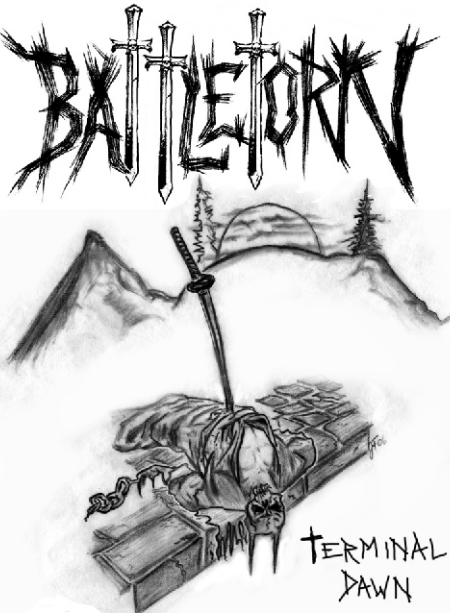
MATW: Any final words?

Donna: Check out the NO THANKS and VIRUS website: Mr Modoreefer Records AND THEIR MY SPACE PAGES: No Thanks & Virus Peace and good luck!

<http://www.myspace.com/nothankskbd>

<http://www.mrmadoreferrecords.com>

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*Interview:
Ray Jones*

*author of
Out of Step:
Faces of
Straight Edge*



Ok, give us a little background of yourself?

Sure. My name is Ray Jones, I'm a photojournalist and this is my first book. I recently relocated to Atlanta, GA which has actually helped me with the book because it's exposed to a whole other part of the country; the southeast.

Explain in brief about the book project and how you came about it? Do you have a publisher yet?

This project is something I've wanted to do for a long time now. I just finally got the motivation or time to begin it. The project is basically a personal exploration of the straight edge community in America today. I'm picking up my camera and traveling around the country trying to find a bunch of really different straight edge people. Trying to sort of analyze the diversity. And I'm photographing these people in their environments. The book will be published by Southern Empire Records in Oct. 2007.

How is the book itself coming along? What difficulties are you having with it? What has been easy about it?

The book is coming along great. You know, basically it's a one man show. I get all these messages saying "awesome work guys" or something like that and it's nice cause in reality it's just me. But I like that, it's a very personal project anyways. I started photographing early in 2006 and I'm about halfway done with shooting now. I still have a lot of work to do. The hardest part has just been finding the people I want to shoot and then getting there. All of this is done on my free time and some of these places I just can't drive to so I have to find the money for a plane ticket. But it's all worth it, definitely.

What has been the general reaction to a book like this?

The reaction has been very positive. From the beginning I've been actively seeking out people who are somewhat removed from the punk/hardcore scene. People who are older, or just different. So it's been wonderful meeting all these awesome people and it's really reinforced my belief in this lifestyle. I get messages everyday from people just saying they are excited about the project or they can't wait for it to come out, so that makes me feel great.

Are you straight edge yourself? If so, why and what are your principals on it. If not, why a book project like this?

I've been straight edge for just about 9 years now. One thing I've learned over the years is that it's not always most important why you initially became straight edge, what's most important is why you are straight edge today. For me living a straight edge lifestyle is many things. Most simply it's a rebellion. Every day I live without being intoxicated or addicted to some drug is my way of saying Fuck You to the greedy power hungry corporations that profit from addiction and miserable lives. If I smoke then I'm not only a slave to that addiction I'm a slave to that company. I'm financing their huge mansions, yachts, and their disgusting lifestyle. I'm their slave and I'm not ok with that. Being straight edge is another way for me to be politically active. There's no way I can stand up for what I believe and fight back if I'm not in my right mind, if in some way being controlled by something else. That's what I believe and I totally respect everyone's opinions for being straight edge. I love hearing people's stories.

What you looking for as subjects for this book?

For this project I wanted to explore the straight edge community outside of the music scene. It's virtually impossible but I wanted to at least make an effort. I can go to a hardcore show any night of the week and find 20 cookie cutter looking straight edge kids wearing flat billed hats and basketball shorts. I'm not knocking that but I wanted to step back and find the individuals who upon first glance you wouldn't even think would be straight edge or in the "scene." So like doctors, families, teachers, athletes, whatever. That's what I'm going for. I don't want any two pictures, or people, in the project to be alike. It's very difficult.

When did you become interested in photography? Any work people can see around or on-line?

My father studied art in college. When I was a kid I would always beg him to sketch me pictures. When I was a teenager he let me start

playing with his camera. It was the first camera he bought, a Canon AE-1. I had a 35mm and a 50mm. When I was in high school I took a photo class and used that camera. Eventually I ended up at UNC-Chapel Hill studying Visual Communication. I feel so lucky to have found something that I'm good at and love. It's the only thing I've ever tried that I haven't gotten tired of yet. Photography is beautiful and it's my way of exploring the world and understanding it.

Why do you think straight edge gets a bad rap from the rest of the punk and hardcore community? Do you think it's deserved? What steps do you think can be made to make people more understanding?

Man, I don't know. I try to stay out of the drama and just live my life but straight edge has definitely been looked down upon. I mean some straight edge people out there have done some pretty fucked up things and some have some very fucked up views. I just wish people would realize that using force or intimidation to influence people's beliefs is nothing short of fascism. That being said in places like North Carolina I've seen a very encouraging turn around in the relationship between punks and traditional hardcore kids. Punks used to hate straight edge kids but now a lot of punks are starting to call themselves straight edge especially the anarchist punks. It's great. Bands like Requiem and Giant are both very different and not hardcore bands are all straight edge bands.

The straight edge has seen many trends come and go. Is there any you find to just be silly or absurd?

Of course the baggie pants, visors and white sneakers of the late 90's was pretty funny. The Krishna thing was weird too for a while but produced some rad bands. All in all I'm very proud to be straight edge and to be associated with most of the straight edge people out there that I've met.

Have you been following the current punk straight edge bands like Black SS, I Object, Sick Fix and the like?

Yea, it's fucking great. I love it. It's very encouraging to see the straight edge community grow more and more diverse. I'm all for it. It's great tough. It's great to be able to satisfy your straight edge music hunger needs with something besides hardcore.

Where have you traveled to and what is the age range of the people you have talked to so far?

I've traveled a lot in the North East. I went to Seattle and Vegas. Photographed people from Southern Cal., Ohio and Georgia. But there are still many many places I need to get to. The oldest person I've photographed is 47 the youngest person is probably in his/her teens. Definitely a wide variety.

Ok, in closing what is your ultimate goal with the book?

The ultimate goal of this book is to be able to share my experience with other people. Not just other straight edge people but anyone who likes photography or is interested in alternative lifestyles. Not everyone will have a chance to travel around and meet a bunch of really different people who all share a common belief. So hopefully this book will be interesting to them. And for the young kid in Mississippi who thinks he or she is different than everyone else maybe this book will show that it's ok to be different. And it's okay to go against flow and live your life differently. For the straight edge people out there I hope this collection of pictures is something they can be proud of. Something they can hold on to and show others and say, "This is my extended family."



For all further info and updates on this book (due out in October 2007), please visit Ray's MySpace page. if you are in the Atlanta area there will also be a photo exhibit around the book's release.



<http://www.myspace.com/straightedgedocumentary>

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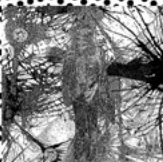


ANNIHILATION TIME - COSMIC UNCONSCIOUSNESS EP

MILLIONS OF DEAD COPS / JOHN THE BAKER - EP

STRING UP / DIRECT CONTROL - SPLIT 12" / CD

PELIGRO SOCIAL - NO RELIGION LP/CD



SECOND OPINION - YOUTH REVOLT CD

I WILL KILL YOU FUCKER - EDUCATED GUIDANCE EP

DEADFALL - KEEP TELLING YOURSELF IT'S OKAY 7"

INSTANT ASSHOLE - STRAIGHT EDGE FAILURE CD

POPULATION REDUCTION - AT THE THROATS 7"



SPU - MISERABLE EXISTENCE 7"

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photos by
Al Quint

a moment in time...

a moment in time...
a moment in time...
a moment in time...



On March 10th we had an highly anticipated show with two touring bands Lion of Judah & Looking Forward. It was supposed to be the first show back at the Treehouse. Sadly, it couldn't be but after a second venue change, The Shop picked it up. Even with a shitty pa, the show had a nice crowd and lots of energy...



original flyer...oops!



memories memories memories



a moment in time...

a moment in time... FOUNDATION



the saturday this saturday this saturday this saturday this saturday
LION & JUDAH
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MEMORIES
XLOOKING FORWARDX
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**All Infection, Memories and Foundation
photos by Alexxx Gibbs**

a moment in time...



AMERICAN CHESSEBURGER



Athens, GA
3/16/07
photos by
Micheal Mann

THE HOLY MOUNTAIN



a moment in time...



Athens, GA 3/16/07 photos by Michael Mann



a moment in time...
apple shout

Saint Petersburg,
Russia
March 2007

CONSUMERS

COMMON CAUSE

STATEMENT OF PURPOSE E.P.



Straight out of Oslo, Norway. Ex-members of Damage Control, Onward and Shipwrecked team up to bring back powerful old fashioned hardcore influenced by bands like Youth Of Today, Hard Stance and Supertouch. Their 6 song debut EP is available now on 7". CD out later this year, featuring their demo as a bonus

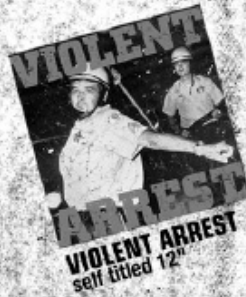
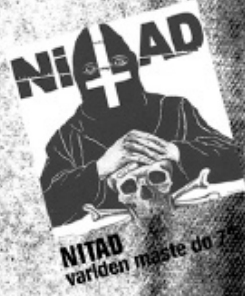
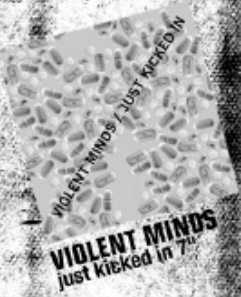


Out Soon: Iron Boots 'dog blood' lp/cd - True Colors lp/cd - Justice 'escapades' lp
For merch, tourdates or more info check: www.poweredrecords.com

VANSCHOONHOVEN STRAAT 16 - 2060 ANTWERPEN - BELGIUM



DERANGED



RECORDS

reviews

Reviews by: Dan S. (Mad At The World), Andrew (Aversionline) and Dave K....we are really lite this time out...c'mon people write some reviews!

Charge "Who's In Control" CD

I was hearing many negative reviews & comments recently on message boards concerning this release by the NJ band, Charge. The style they are doing is not my favorite and it could have been really bad. Luckily, each time they start to venture off into pretentious alt rock territory, they pull themselves right back. The influences are obvious (Burn/Absoulition and or course, the Bad Brains) but they are just that influences. Charge are definitely on their own path here. Again, not really my favorite thing musically though are deserving of at least a listen. Dave K.

<http://www.reaperhardcore.com>

The Despised "Punk's Not for Rich Kids Anymore" CD

The Despised, from Atlanta, formed way back in the mid-90's and released a few 7"s before calling it a day in 2000, but they regrouped in 2005 and this is their first full-length release: "Punk, It's Not For Rich Kid\$ Anymore!" Expect 14 tracks of generally short, fast, aggressive punk rock that's heavier and more hardcore-oriented than you'd likely expect. It's sometimes humorous, sometimes socio-political, always bitter 'n' pissed. While they don't particularly sound like any of their individual influences, you'll hear bits and pieces of Poison Idea, The Exploited, and that kind of thing going on - but, as evidenced by their unexpected cover of "Just Can't Hate Enough" by Sheer Terror, there's definitely a wider range of influences at work. To my ears, the gruff vocal delivery and fast-paced lyrical arrangements bear the most in common with straight up, pissed off punk; while the driving power chord rhythms have a heavy, hardcore sort of attack built around more of a punk rock sense of energy - accented by plenty of noisy lead breaks and hints at overt metal riffing on rare occasion. And the recording's thick as fuck, with an absolutely mammoth fuzzed out bass tone, so despite some borderline unbalanced ruggedness from time to time there's a pretty damn solid punch happening there as well. Not too shabby! - Andrew

The Despised are a pretty popular band from the Atlanta GA area. I was never able to really relate to them much. I tagged them a "bar band" a long time ago since they mostly play that circuit. Judging by this release though, they deserve a second listen/look. There are a lot of powerful punk and hardcore tracks here. The only real weak part of the record is the Sheer Terror cover of "Just Can't Hate Enough". The overall recording is solid and muddy in the right parts. This is a self released effort and worth the bucks. Dave K.

<http://www.despisedatlanta.com>

Hour Of The Wolf "Waste Makes Waste" CD

Wow! Surprise of the month for sure. These dudes stopped in Atlanta (on tour from their home state of Arizona) and impressed everybody would watch. This is their 2nd release and all 7 songs kick. Live, they seem more out of control then on this disc. The back up vocals are some of the best I have heard in years. They have a big early Black Flag & Circle Jerks feel to them but have a contemporized sound which I would compare to a band like Sinking Ships. This makes me want to seek out their older material and of course see them again live. Awesome. Dave K.

<http://www.thinkfastrecords.com>

Memories demo 2007

Hot new posi youth band from the local Atlanta scene. Three songs (available on their MySpace page) totally kick ass and actually break the mold from this stagnant genre of hardcore. My only suggestion is they cut the intro from "Higher Ground". Pointed in the right direction, Memories can be huge.

<http://www.myspace.com/memorieshc>

Ohuzaru LP

This one's kind of a corker. I haven't heard much about these guys aside from that they've been around on tour quite a bit, and I think they're even on one as I'm writing this now. So when I got my hands on this one and threw it on, all I knew was: they're Italian, the record's got some mean cover-artwork that looks like it could be off an Electric Wizard record, they take cues from old Japanese hardcore (there's a Deathside cover on here as well), and this record wound up just knocking me on my ass. As far as hardcore goes, it melds the best of a lot of different styles; the raging drive of Japanese hardcore, the craziness of early Italian hardcore, and a good dose of straight ahead thrash a la No Comment. Listening to the first few songs I thought it might just be a fluke, but by the time "These Needles Hurt" kicks in with the opening mosh-part, it was obvious these guys know what they're doing quite well. I don't really think there's that much else that needs to be said; if you see you, you'll do right by picking it up!. Dan S.

<http://www.agipunk.com>

Permanent "sink/swim" CD

After a CD-R demo and a 7"/CD EP, I believe "SinkSwim" (on 6131 Records) is being billed as the first "full-length" from Permanent, though its 10 succinct tracks clock in at a little less than 22 minutes. But that's of little concern, because this is some absolutely excellent melodic hardcore that ranks among the finest I've heard from the genre in quite some time. Something about the recording feels just a touch thin (Maybe the way the vocals are mixed?) and took my ears a few minutes to adjust to, so I think there's minor room for improvement there (granted it does sound pretty damn good overall, don't get me wrong), but this band is basically dead on the fuckin' mark with everything they deliver herein. Only one track tops three minutes and they blaze right through loads of energetic bursts of speedy power chords accented by ringing dissonance and melodic octave chords, as well as subtly technical undercurrents in terms of the layering of midpaced rhythms with 90's sounding palm-muting and arpeggiated riffing - not to mention some sparse clean/acoustic passages that also play into that whole 90's sounding angle (and believe me, all that stuff is sorely missed by these ears in much of today's hardcore, so I'm loving it here). And then all of this is fronted by straight yelling vocals that have a really sincere feel happening, which works great with the similarly-toned lyrical content:

Find me the ways to sleep straight through these days, it's a funny thing... mistakes and regrets, they lend themselves so easily when I need them the least. I'll make my way through this city read the names and I'll walk these streets, the walls are talking, but I don't dare speak. Walk 'til my legs buckle, watch them give way. Say, "Fuck it, let winters fade the grey." Let's let picture perfect smiles remain in picture perfect lives let loyalty end where the paint chips away, let my efforts toward disaster lead the life where I can stand to see the same name to trace... It's cold standing here in the street. There were days I would have fought, but I've spent too long waiting for storms to clear these streets. Well let the winters fade the grey,



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3.11.07 SAN DIEGO, CA.
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AT THE CAFE

FORMALDEHYDE
LAST SEW!
OUT WITH A BANG
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CHRONIC SEIZURE
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Apr 2 - Phoenix, AZ
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Apr 5 - Olympia, WA
Apr 6 - Portland, OR
Apr 7 - Salem, OR
Apr 8 - Berkeley, CA



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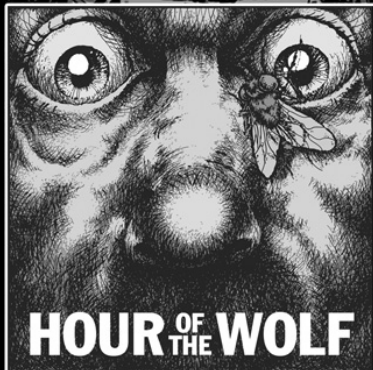
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